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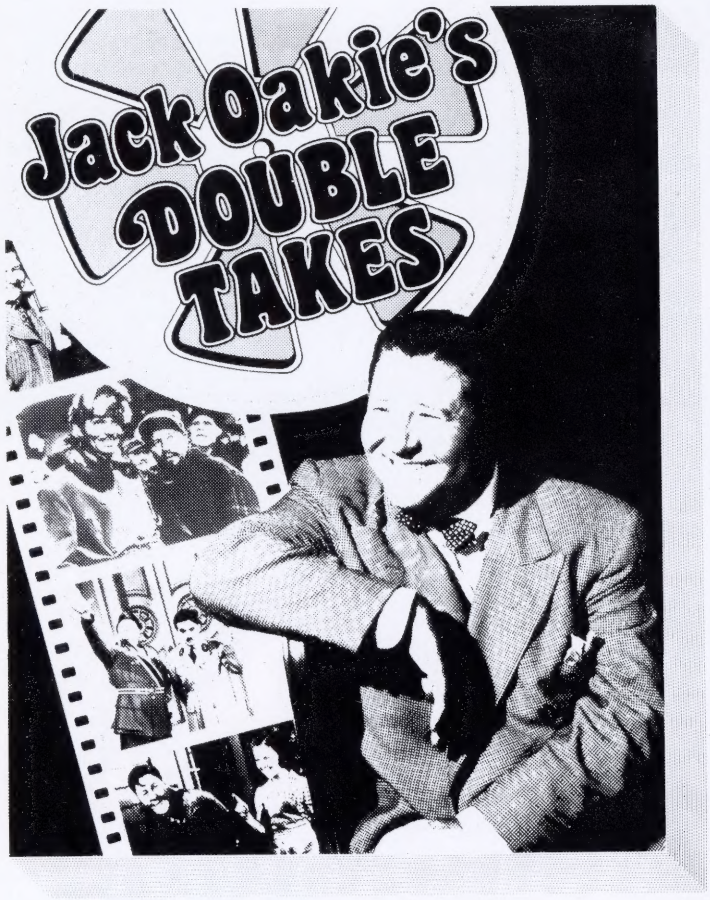

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Bob Thomas

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James Powers, American Film Institute

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LEE GRAHAM
EUROPEAN EDITOR
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GEORGE HADDAD-GARCIA
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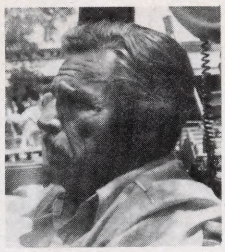
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ON THE COVER:

Barbara Stanwyck, who grows lovelier as she grows older. The legendary star proved her flexibility in 87 movies (not counting TV) ranging from westerns to dramas to comedies winning four Oscar nominations along the way. HSM respectfully dedicates this issue to Ms. Stanwyck.

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Preserving the heritage of the Motion Pictures

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MOVIEREEL

HOLLYWOOD TRUST'S FUND RAISING EVENTS

Two fund-raising events were announced in an effort to save a state landmark, **the DeMille Barn,** now sitting empty and on blocks on Vine Street north of Hollywood Boulevard. The first event, a luncheon/costume parade of stars gowns, "Hollywood in Style," is to be held at the Hollywood Palladium. The second event is a two-hour TV special celebrating the Hollywood Palladium's 40th anniversary. The two-story DeMille Barn was used in 1913 by Cecil B. DeMille, Sam Goldwyn and Jesse Lasky to film *The Squaw Man.* **The Hollywood Trust** has set a goal of $450,000 to move the barn to another location, build a foundation, restore the structure to its original design and transform it into a museum of Hollywood history. —K.C.

NEW STAN LAUREL BOOK PLANNED

Ruth Laurel, interviewed in *Pratfall 5,* announced recently that she will be collaborating with the famous Bob Thomas, author of many best-selling books, on her memoirs. Ruth, shown here on a recent leisurely cruise, says that the book will be a warm but humorous account of her years with Stan. —Pratfall

THE NEW GORDON E. SAWYER OSCAR AWARD

A new honorary Academy Award has been established by the Governors of the Academy of Motion Picture Arts and Sciences to recognize long term accomplishments by an individual who has made substantial contributions towards the advancement of the science or technology of the motion picture. The award an Oscar Statuette will be called the Gordon E. Sawyer Award in honor of the late veteran sound director and will be given during the annual Academy Award presentation. Gordon, sound director of the Samuel Goldwyn Studios, a member of the Academy for 17 years died May 15, 1980.

Ginger Rogers and **Barbara** have been friends for years. When Ginger was guest editor for a fan magazine, she wrote how she prized this autographed portrait.

TURN TO PAGE 10

INGMAR BERGMAN TO INTRODUCE NEW FILM AT ACADEMY EVENING

Ingmar Bergman will introduce his latest film, "From the Life of the Marionettes," at the Academy of Motion Picture Arts and Sciences on Thursday, November 6, at a special evening honoring filmmakers from Denmark, Finland, Iceland, Norway and Sweden.

Bergman and filmmakers and stars from each of the five Scandinavian countries will be honored at a reception preceding the film screening, to be hosted by the Academy and the film organizations of the five countries. Both events are by invitation only.

Participating with the Academy are the Danish Film Institute, the Finnish Film Foundation, the Icelandic Film Fund, Norsk Film A/S, and the Swedish Film Institute.

The Scandinavian filmmakers will be in Los Angeles for "Scandinavia: New Films," a festival of 23 films from the five countries to be shown November 7 through 18 at the Laemmle Monica II theatre in Santa Monica.

Among filmmakers expected to attend are Jorn Donner, a director of "Men Can't Be Raped;" Harriet Andersson, star of "Linus;" Erland Josephson, director of "Marmalade Revolution;" and Lasse Hallstrom, director of "Father to Be."

MOVIE CLIPS

PICKFAIR, former home of the late movie queen Mary Pickford was sold to Laker's basketball team owner and entrepreneur, Jerry Buss for $5.4 million. The mansion was

Nobody can be exactly like me. Sometimes even I have trouble doing it.

—Tallulah Bankhead

bought by Mark Pickford and her second husband Douglas Fairbanks in 1920. She died there on May 29, 1979. Buddy Rogers, her last husband for many years is a trustee for the Mary Pickford Foundation which will benefit from the sale proceeds. Mary's will set aside a small portion of the original Pickfair grounds for Rogers . . . Hollywood Industry pioneer, **Sol Lesser,** movie producer died recently at 90. He produced 117 feature films during more than 50 years in the Industry. In recent years Lesser taught motion picture production courses at USC until a heart condition forced him to curtail his activities . . . In 1960 Lesser was named to head an ambitious project to build a museum for Hollywood memorabilia on a 4 acre site near the Hollywood Bowl. The project was troubled from the start. The artifacts were placed in storage. Today it is a parking lot. . . **Gloria De Haven** and co-star **Van Johnson** opened in Cleveland (Sept.) in a national tour of "Tribute" . . . On the 25th anniversary of **James Dean's** death, Sept. 30, he was honored with a memorial celebration in his hometown, Fairmount, Indiana. His two films, "Rebel Without A Cause" and "East of Eden" and a slide show of unpublished family photos were shown. . . **Paul Heinreid,** Austrian-born actor whose double-cigarette lighting scene with Bette Davis in "Now Voyager" one of the most famous in films, was awarded the Austrian Cross of Honor for Science and Arts . . . **Ron Liebman** completed his B-way run in Neil Simon's "I Ought To Be In Pictures," heads to Mexico to play the heavy opposite **George Hamilton** in "Zorro, The Gay Blade." . . . **Raquel Welch** will star in her first prime-time spec for ABC-TV next season. **Mickey Rooney, James Coco** and **Douglas Fairbanks Jr.** will appear with her in spec being produced by her own company . . . **Pat O'Brien** and wife **Eloise Taylor O'Brien** have taken roles in "Ragtime," with him playing an attorney and her a playboy's mother . . . **Buddy Ebsen** will be chairman of the

Continued on Page 35.

Our thanks to famed producer **Ross Hunter** (here with Mae West) for his kind words about HSM.

THANKS ROSS!

I love Hollywood Studio Magazine. Waves of nostalgia pour over me every time I get a copy. And I look forward to it every month.

Memories of the "Golden Years" when stars were stars and Hollywood was a dream come true are kept alive by your magazine.

Every issue has become so important to me — and I treasure the wonderful articles by Lee Graham and other super writers.

That cover of Susan Hayward was the best — because she was one of the best. I'll never forget her — or her magnetic personality — her kindness and friendship to me. And Ann Sheridan, and Judy Garland — I could go on and on. They were special people — as your magazine is special.

And thank you for those wonderful stories and pictures of Doris Day, Lana Turner, Rita Hayworth, Fred Astaire and oh so many others.

And a big thanks to Lee Graham for covering Hollywood as it should be covered — and to Robert Kendall for allowing us to share his movie collection with us. I loved that picture of beautiful, talented Margaret Lindsay.

By now I'm sure you know how I feel about your magazine. I merely wanted to say "Thank you."

My best always,
Devotedly, Ross Hunter

This is the great picture upon which the famous comedian has worked a whole year.
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Charles Chaplin
IN
"THE KID"
Written and directed by Charles Chaplin
A First National Attraction

STAGE NEWS & REVIEWS

—Kirk Crivello

Making her first Broadway appearance in sixteen years, "Blonde Bombshell," **Betty Hutton** drew a standing ovation from the Alvin Theatre audience in the long-running musical hit "Annie." It was a dramatic emotional moment for the actress, all she could do was cry and smile. Betty replaced Alice Gostley as the child-allergic orphanage supervisor for three weeks. She says of her "Annie" stint: "No I don't consider this a comeback. Who knows what'll happen next? You can only live one day at a time. I'm doing the show to glorify God."

Jackie Coogan was Hollywood's first kid star and co-starred with Charlie Chaplin in *The Kid* (1921). The exploitation of Jackie by his parents made movie and legal history, resulting in the widely known, The Coogan Act. Jackie reminisced about those early days to a packed crowd at Caltech's Beckman Auditorium in Pasadena. "Chaplin created a whole picture around me," he recalled, "and became the best playmate any kid could have. When we weren't shooting the picture, we were having fun playing hide-and-seek, hopscotch, or sometimes baseball. Chaplin was a perfect kind of boss." It wasn't until a few years ago, that Jackie finally viewed the film. "I had fallen asleep when Chaplin previewed it the first time about nine o'clock at night — and that was past my bedtime." He's basically good-natured about his sixty-year rocking career with more affection than bitterness. When Chaplin flew to Hollywood (1972) to accept his special Oscar, Jackie had a brief reunion. "He reached out and threw his arms around me," said Jackie. "And then, while surrounded by all his old friends, he whispered in my ear: "I would rather see you than anybody." That was quite a moment — one of those times when you feel a shiver running all through you." These and his bittersweet

Continued on Page 34

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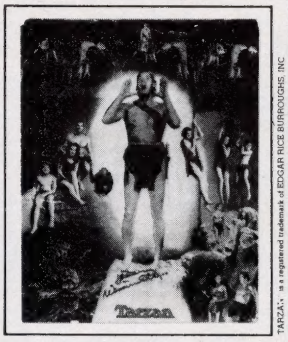

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A SPECIAL TRIBUTE

BARBARA STANWYCK

A Star for All Seasons

BARBARA STANWYCK

A Star for All Seasons

As **Victoria Barkley** in the television series *The Big Valley.*

Barbara Stanwyck in a recent photo. — Larry Kleeno Collection.

by Larry Kleno

The description of actors and actresses as "great stars" has often been misused to the point of losing much of its original meaning and importance. Sometimes, however, the original meaning makes it the only word we can use to accurately describe what we are talking about. Among the truly all-time great stars, and indeed, most deserving of the title, is one of the first ladies of Hollywood, **Miss Barbara Stanwyck.**

Her name has always had a magical ring to it and Barbara Stanwyck is living proof that maturity in a woman can be very attractive and desirable. She's sensual, witty, earthy and direct. Whenever she walks onto a sound stage she creates an aura of excitement. Everything about her appearance spells professionalism. Furthermore, she is beloved by all the people she comes in contact with on a movie set. The casts and crews of her many films have always held her in high esteem as a performer, as well as having rated her as a rare individual.

Recently, she stepped before the cameras to film a segment of the popular ABC-TV series "Charlie's Angels." There were many in Hollywood who were surprised and intrigued by the fact that the legendary actress had consented to make this appearance. After all, during the past several years, hadn't she turned down a score of other series guestings, as well as numerous other projects that had been offered to her?

The thing that many people didn't know was that this particular segment of the show was not just a routine one; it was a spinoff for a projected series entitled "Toni's Boys." The Stanwyck character was a mature and vibrant woman, heading a detective agency, with three handsome young males working under her supervision. It sounded like a very promising project.

As to doing another series, Stanwyck had no definite feelings—one way or the other—after her tremendously successful "Big Valley" series of a decade ago, but she was willing to consider one. She felt, however, that this was not the greatest script in the world and, therefore, her first reaction was to turn it down, which is what she did.

A few days later, Aaron Spelling (one of the show's producers) asked her to reconsider. Although it was not evident in this script, the project, as Spelling outlined it, offered what Stanwyck saw as "definite possibilities," provided scripts for future segments were better. Consequently, to Spelling's delight, she did reconsider —partly because of the project's potential and partly for a more personal reason. As she explains:

> "During the past several years, there have been a few projects that I hoped would materialize. After long periods of waiting, unfortunately, I found they did not get to the filming stage. Other parts that have been offered have not interested me at all.
>
> "I think the one thing that really brought about my decision to work on his project was a rumor about me. Everyone in

Barbara Stanwyck won her second Emmy Award for her continuing performance in the successful television series *The Big Valley.*

Barbara Stanwyck with Lee Majors, Peter Breck, the late Richard Long and Linda Evans during the making of "The Big Valley."

our business gets his share of them from time to time. Usually, when my friends or I hear them, we just laugh them off. And there have been times when some of these 'figments of someone's imagination' have really given us a laugh. Just to give you an example, there was the time that I was rumored to be entering a convent. Now I ask you. . . .

"The latest rumor, however, was a cruel one that really hurt. This time, they had me unable to walk and suggested, furthermore, that I had lost my voice and could no longer speak. That did it! People who do not know you, personally, are inclined to believe these things. I figured that by going back to work, I would put an end to this rumor the fastest way I knew how."

Despite the viciousness of such a rumor, at least it did get Barbara Stanwyck in front of the cameras once again, affording her legion of admirers an opportunity to enjoy another of her treasured screen contributions.

During the filming of "Toni's Boys," there was great excitement for everyone on the set. Working with Stanwyck were three young male hopefuls in the persons of Bob Seagren, Bruce Bauer and Steven Shortridge. The chemistry between the four was good. Stanwyck proceeded to fascinate her young co-workers and to carve out what she has always done with ease—a good performance.

Stanwyck has nurtured her own unique screen image as carefully and as interestingly as she has etched the great portrayals that will long be associated with her in the 87 film roles she has created to date. Having passed the traditional three-score and ten years, she has no definite plans for the future. As she puts it:

"I learned a long time ago you simply do not make long-range plans. Too many things can go wrong. I live each day for that day. If something good comes up, that's great. I am always willing to read a script. But it's got to be a damned good one for me to want to do it. I have always weighed a script in terms of what I felt I could bring to the role in question. That's the challenge in acting, and the fun."

Although "Toni's Boys" is not on the ABC fall lineup, hopefully there will be other properties to entice Stanwyck back to work; even more desirable would be a "damned good one" with a role worthy of her talents. This would, of course, delight the ever-faithful Stanwyck fans who have admired this first lady of films for decades, and will continue to feel this way for as long as she cares to grace the screen with her presence. In the meantime, while they wait for her next appearance, they enthusiastically enjoy seeing her beautiful past performances which are shown constantly in the revival theatres throughout the country. The one thing everyone agrees with, and gratefully acknowledges, is the fact that, when you see a Stanwyck performance, you're going to see a memorable one. In fact, actresses don't come any better than Barbara Stanwyck . . . a star for all seasons. ☆

Larry Kleno is the author of the forthcoming book, *Kim Novak on Camera* (A.S. Barnes & Company) for November 1980 publication.

BARBARA STANWYCK

With Editorial Notes

● A prize possession is this autographed portrait from the girl who used to be called Ruby Stevens before she came to Hollywood. Like myself, she started her career as a dancer, which perhaps is why I've always been so interested in pictures that bear the Stanwyck label. I like the sly, humorous touches Barbara adds to comedy scenes, and the tug at the heart in her dramatic work. *Annie Oakley* is a fine picture, and not one of us should miss her next, which will be *A Message to Garcia*

BARBARA STANWYCK

A partial Gallery of Memorable Performances

Barbara Stanwyck with Robert Taylor in *His Brother's Wife* (MGM–1935).

In *Stella Dallas* (United Artists–1937).

Barbara Stanwyck with Joel McCrea in *Union Paçific* (Paramount–1939).

With William Holden in *Golden Boy* (Columbia–1939).

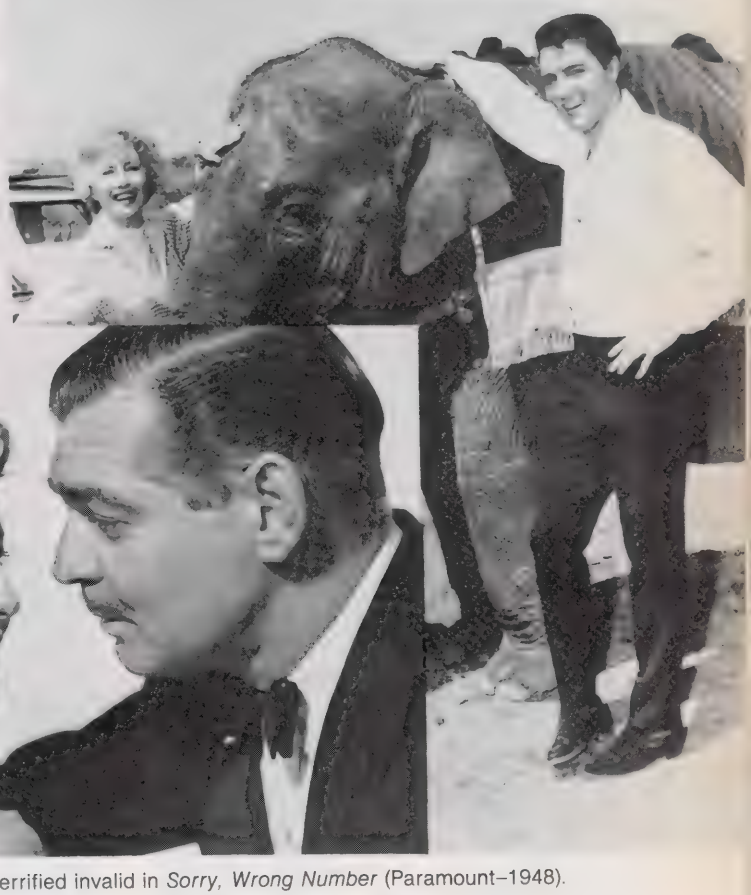
Larry Kleno Collection

The Lady Eve starred Barbara Stanwyck with Henry Fonda (Paramount–1941).

Barbara Stanwyck with Gary Cooper in *Meet John Doe* (Warner Bros.–1941).

A second teaming with Coop in *Ball of Fire* (RKO–1942).

Barbara Stanwyck in a memorable performance as a 100-year-old woman in *The Great Man's Lady* (Paramount–1942).



With Fred MacMurray in *Double Indemnity* (Paramount–1944).

With Walter Huston in *The Furies* (Paramount–1950).

As the terrified invalid in *Sorry, Wrong Number* (Paramount–1948).

With Elvis Presley in *Roustabout* (Paramount–1964).

With Clark Gable in *To Please a Lady* (MGM–1950).

BARBARA STANWYCK Filmography

1. BROADWAY NIGHTS (First National—1927)
2. THE LOCKED DOOR (United Artists—1930)
3. MEXICALI ROSE (Columbia—1930)
4. LADIES OF LEISURE (Columbia—1930)
5. ILLICIT (Warner Brothers—1931)
6. TEN CENTS A DANCE (Columbia—1931)
7. NIGHT NURSE (Warner Brothers—1931)
8. THE MIRACLE WOMAN (Columbia—1931)
9. FORBIDDEN (Columbia—1932)
10. SHOPWORN (Columbia—1932)
11. SO BIG (Warner Brothers—1932)
12. THE PURCHASE PRICE (Warner Brothers—1932)
13. THE BITTER TEA OF GENERAL YEN (Columbia—1933)
14. LADIES THEY TALK ABOUT (Warner Brothers—1933)
15. BABY FACE (Warner Brothers—1933)
16. EVER IN MY HEART (Warner Brothers—1933)
17. GAMBLING LADY (Warner Brothers—1934)
18. A LOST LADY (First National—1934)
19. THE SECRET BRIDE (Warner Brothers—1935)
20. THE WOMAN IN RED (First National—1935)
21. RED SALUTE (United Artists—1935)
22. ANNIE OAKLEY (RKO—1935)
23. A MESSAGE TO GARCIA (20th Century-Fox—1936)
24. THE BRIDE WALKS OUT (RKO—1936)
25. HIS BROTHER'S WIFE (MGM—1936)
26. BANJO ON MY KNEE (20th Century-Fox—1936)
27. THE PLOUGH AND THE STARS (RKO—1937)
28. INTERNES CAN'T TAKE MONEY (Paramount—1937)
29. THIS IS MY AFFAIR (20th Century-Fox—1937)
30. STELLA DALLAS (United Artists—1937)*
31. BREAKFAST FOR TWO (RKO—1937)
32. ALWAYS GOODBYE (20th Century-Fox—1938)
33. THE MAD MISS MANTON (RKO—1938)
34. UNION PACIFIC (Paramount—1939)
35. GOLDEN BOY (Columbia—1939)
36. REMEMBER THE NIGHT (Paramount—1940)
37. THE LADY EVE (Paramount—1941)
38. MEET JOHN DOE (Warner Brothers—1941)
39. YOU BELONG TO ME (Columbia—1941)
40. BALL OF FIRE (RKO—1942)*
41. THE GREAT MAN'S LADY (Paramount—1942)
42. THE GAY SISTERS (Warner Brothers—1942)
43. LADY OF BURLESQUE (United Artists—1943)
44. FLESH AND FANTASY (Universal—1943)
45. DOUBLE INDEMNITY (Paramount—1944)*
46. HOLLYWOOD CANTEEN (Warner Brothers—1944)
47. CHRISTMAS IN CONNECTICUT (Warner Brothers—1945)
48. MY REPUTATION (Warner Brothers—1946)
49. THE BRIDE WORE BOOTS (Paramount—1946)
50. THE STRANGE LOVE OF MARTHA IVERS (Paramount—1946)
51. CALIFORNIA (Paramount—1947)
52. THE TWO MRS. CARROLLS (Warner Brothers—1947)
53. THE OTHER LOVE (United Artists—1947)
54. CRY WOLF (Warner Brothers—1947)
55. VARIETY GIRL (Paramount—1947)
56. B.F.'S DAUGHTER (MGM—1948)
57. SORRY, WRONG NUMBER (Paramount—1948)*
58. THE LADY GAMBLES (Universal—1949)
59. EAST SIDE, WEST SIDE (MGM—1949)
60. THE FILE ON THELMA JORDAN (Paramount—1950)
61. NO MAN OF HER OWN (Paramount—1950)
62. THE FURIES (Paramount—1950)
63. TO PLEASE A LADY (MGM—1950)
64. THE MAN WITH A CLOAK (MGM—1951)
65. CLASH BY NIGHT (RKO—1952)
66. JEOPARDY (MGM—1953)
67. TITANIC (20th Century-Fox—1953)
68. ALL I DESIRE (Universal—1953)
69. THE MOONLIGHTER (Warner Brothers—1953)
70. BLOWING WILD (Warner Brothers—1953)
71. WITNESS TO MURDER (United Artists—1954)
72. EXECUTIVE SUITE (MGM—1954)
73. CATTLE QUEEN OF MONTANA (RKO—1955)
74. THE VIOLENT MEN (Columbia—1955)
75. ESCAPE TO BURMA (RKO—1955)
76. THERE'S ALWAYS TOMORROW (Universal—1956)
77. THE MAVERICK QUEEN (Republic—1956)
78. THESE WILDER YEARS (MGM—1956)
79. CRIME OF PASSION (United Artists—1957)
80. TROOPER HOOK (United Artists—1957)
81. FORTY GUNS (20th Century-Fox—1957)
82. WALK ON THE WILD SIDE (Columbia—1962)
83. ROUSTABOUT (Paramount—1964)
84. THE NIGHT WALKER (Universal—1965)
85. THE HOUSE THAT WOULDN'T DIE (ABC Movie of the Week—1970)
86. A TASTE OF EVIL (ABC Movie of the Week—1971)
87. THE LETTERS (ABC Movie of the Week—1973)

**Academy Award Nomination*

LEE GRAHAM'S SNAPSHOTS

Of Never Before Published Photos

They all worked with Stanwyck

James Cagney

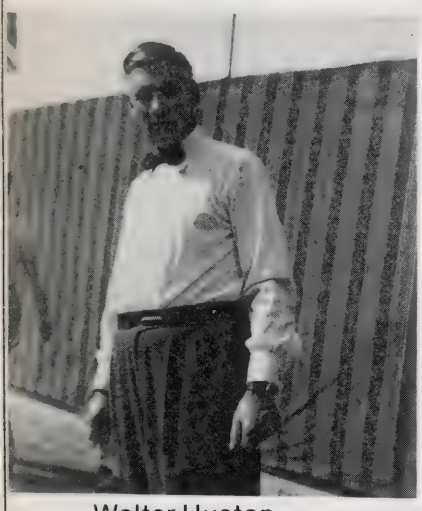
Paul Douglas

David Niven

These actors, whose pictures I took so long ago, were filmdom's most popular in the Thirties and Forties. Some, like Cooper, McCrea, MacMurray and Fonda, played opposite Barbara in several pictures. She co-starred with Robert Taylor in two films before their marriage and one after their divorce.

Test your movie skills and see if you remember which pictures the enduring glamour girl made with these stars.

Victor McLaglen



Walter Huston

Lloyd Nolan

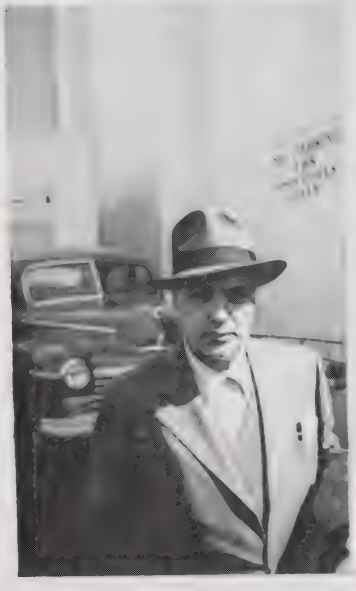
Brian Aherne

Robert Preston

Above: Cesar Romero with Jinx Falkenburg Fredric March Errol Flynn George Brent

Center: Preston Foster with Stanwyck William Holden Robert Young Melvyn Douglas Gene Raymond

Below: Pat O'Brien Edward Arnold Adolphe Menjou Fred MacMurray Ray Milland



Above: Robert Taylor Gary Cooper George Sanders Ronald Reagan with Jane Wyman

Center: Edward G. Robinson Charles Boyer Clark Gable Joel McCrea

Below: Henry Fonda Humphrey Bogart Glenn Ford with Eleanor Powell Herbert Marshall

MELINA MERCOURI

Dynamic Greek star and politician—enjoys both roles.

by George Haddad-Garcia

I must be one of the few movie stars who ever became an active politician," smiles Melina Mercouri in New York, during a rare visit to the U.S. "I am a member of Parliament, the Greek Parliament, and this is taking all of my time away from movies, but I do not mind because I am carrying on in the family's tradition—my grandfather was the best mayor Athens ever had!"

The memorable, unique star of films like the then-shocking *Never on Sunday, Phaedra, Topkapi* and *Promise at Dawn* hasn't made a film since her and Ellen Burstyn's *A Dream of Passion* a few years ago. The movie won raves, but Mercouri didn't win an Oscar nomination and the picture fared poorly with American audiences. "This does not discourage me," she insists. "I will try and try again, but you know, now I am too old for many parts like before. Now, if they remade *Never on Sunday,* I could not play the lady of the evening, I could be the madame. But this is a natural progression, no?, and nothing to be afraid of."

Ms. Mercouri's husband, producer Jules Dassin, is extremely busy, busier than ever before, for during the '50s he was blacklisted and had to work in Europe a long time. During the '70s, after landing on his feet, he often worked with his wife, but now he is a major producer around the world. "Jules has been with me since dinosaurs ruled the earth," laughs Melina throatily. "He is my rock, and now it is his turn to shine in the public spotlight."

But if a movie conflicts with her political career, will she not make any more films? "You know," she explains thoughtfully, "for so long everyone thought I represented Greece, and then I temporarily lost my citizenship because I opposed the dictatorship. I was out of my country for what seemed an eternity, and now that I officially represent and work for Greece, this is more fulfilling. I loved making the movies, but this affects people's everyday lives, and I cannot be fickle and fly to Paris or London or Hollywood to spend six weeks in front of a camera.

A dramatic scene from one of her most recent pictures, **"Dreams of Passion."**

"I will act again, but not necessarily in cinemas, because we have good theatres in Athens, and I want to bring the Greek classics to all of the people, at prices that even a laborer can afford. However, if you or another writer wants to do a movie script about our country and our struggles to be free, I will seriously consider it. But no nude scenes!" she warns, "because now I have to be dignified. I could not play a hooker again, and I have to watch how I dress and drink and act and talk in public, because I—unlike the newspapers in Greece and everywhere else—do not want a scandal. I am a public official now, a big lady, no?" Another laugh.

Recently there was talk that Melina may turn producer, which would take less time away from her political chores. "This may happen, but not to compete with Jules, only to produce something separate, something close to my heart. I might even direct,

Looking back, **Melina** recalls, "My mother brought me up with only two skills: to be a good wife or a good mistress."

(Photo by Yani Begakis)

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On a rare Tinseltown visit **Melina** poses with Lee Graham at a party in her honor.

Her most famous film was **"Never On Sunday."**

With husband-director Jules Dassen on U.S. tour for "Dreams of Passion." Now 55, **Melina** says, "A woman my age has to convince herself that it will last forever. There is no chance of starting again, of having a new love."
(Photo by Yani Begakis)

which I wanted to do for a long time, but this would be if and when I am no longer in the Parliament.

"I sometimes long to act again, and I might surprise everyone and turn up in a new picture as a surprise, but I think I was lucky. When I was a big star, Hollywood and studios around the world were humming with business and activities. Today, movies is a business deal, the banks are too important, the creators are not important enough, the special effects are more influential than entertaining with real human beings.

"I am not complaining. My motto is, if you can change something, stop complaining; if you cannot, shut up! But I think making movies or being an actress will not be as good again. No more golden age, or even silver age. Anyway, now even Bette Davis must make pictures for Disney or go on this show 'The Love Boat', because there is no work for women over 50. And I am tired of stories of older women with boys in bed.

"I want to play women generals, women leaders of nations, unusual or eccentric ladies, women who do something important, not a mother who sits at home while her children have sex and intrigues. *A Dream of Passion,* that was a fantastic role, no? And I worked with Julie. Sometimes, I wish I could be actress one day, politician the next, then actress, then politician. Unfortunately, in this life one must make choices. Still, I am glad I was an actress when I was an actress, and today, I am Greece. Tomorrow? Maybe Prime Minister, maybe cameo performer in disaster movie. Who knows?" ☆

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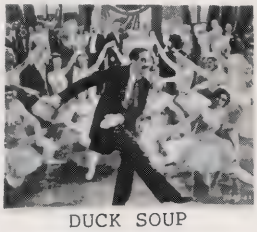
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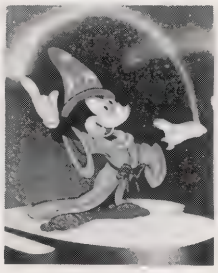
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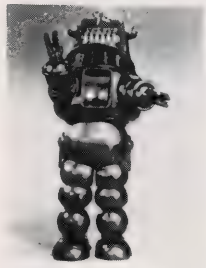
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Buster Crabbe— "King of Action"

by Bill Kelly

Buster Crabbe, "King of Action" and writer Bill Kelly.

You can bet your grandmother's coffee grinder that, at age 71, Buster Crabbe can still bend crowbars, tear telephone books, or lift freight cars. Buster isn't trying to start an argument with Muhammad Ali, but he tells you he is in better shape now than he was in the 1930s—at the peak of his career.

"I work out in the gym three times a week and I swim every day of my life," Buster says, "a thousand to three thousand yards—more, if I have time. I think that's what keeps me in top physical condition. My weight now is less, by twelve pounds, than when I was in my prime. I weigh 175 pounds today—I used to weigh around 192. But I think swimming does it for me."

Buster eats pretty much what he wants to, contending that if a fellow exercises properly people can look up to him, rather than around. He thinks health foods are for the birds, and he eats plenty of meat and vegetables.

He was born Clarence Linden Crabbe in Oakland, California, on February 7, 1909. How he later became a great swimmer was attributed to the fact that the Crabbe family moved to Honolulu, Hawaii, when he was a youngster. While attending Puna Hou High School, he became a star athlete and won letters in four different sports: baseball, football, track and swimming. He later entered the University of Hawaii and took up in sports where he had left off in high school, adding boxing to his curriculum and winning the light heavyweight championship of the Hawaiian Islands.

Simply, Buster Crabbe was in the right place at the right time.

He returned to the States while a teenager and enrolled in the University of Southern California, where the tooth fairy paid him a visit. Because of his great prowess as a swimmer he was chosen to become a member of the U.S. Swimming Team in the 1932 Olympics, which were held in Los Angeles. In his first try he won the 400-meter freestyle, and a year later he had broken five world's records,

Frank Hagney (left) keeps a gun on Buster Crabbe while Kermit Maynard holds his own in Blazing Frontier (PRC 1941)

Raymond Hatton, Buster Crabbe in "The Arizona Raiders," 1936.

winning over 30 national championships in swimming and copping 16 international titles. Competing all over the world, Crabbe accumulated hundreds of medals and trophies, which today decorate his home in Scottsdale, Arizona. Because of the records he broke in swimming, he picked up the nickname of "Buster."

Flashing his toothiest smile, Buster confesses that Hollywood took notice of him because he was a young, handsome athlete, but contends: "I never had the training, like so many other actors, but if I do say so myself, I was a lot better actor than people gave me credit for."

Buster Crabbe has appeared in around 100 films, and although he started as an extra in MGM's *Good News* (1930), he does not consider this his debut.

"*King of the Jungle* was my first movie," he reports. "We started that in October 1932 and we wrapped it up before Christmas of that year. Fourteen weeks we worked on it and it was released right after the first of the year in 1933. I was cast as Kaspa the Lion Man and billed as Buster Crabbe.

"Many people today come up to me and say, 'You were Tarzan!' This never ceases to amaze me. Johnny Weissmuller had made two Tarzan pictures at that time, in 1930 and '31, and they were damn good ones. Weissmuller was the best of all Tarzans. He worked for a big studio, MGM—plus the fact that he had the advantage of having all the livestock from *Trader Horn.* Elephant stampedes, the rhinos, lions, tigers—anything you name, they had. So that gave it a tremendous scope.

"Now I did make a Tarzan thing, a serial called *Tarzan the Fearless*—the *WORST* Tarzan picture ever made! We had some animals too . . . they bought some cheap stock stuff, but we worked with *TWO* animals basically. One was a lion, one was an elephant. The elephant was so old he had been retired from the circus and the lion had no teeth! *THAT* was an advantage—a toothless lion. We made it on the back lot of Republic Studio and in Sherwood Forest out in San Fernando Valley.

"But, many people remember me as Tarzan, over and above Flash Gordon and Buck Rogers, which just astonishes me. I made forty episodes of Flash Gordon in three different serials in 1936. In 1939 I went on to Buck Rogers . . . yet people say, 'You were Tarzan, weren't you?'"

Crabbe, who won the 400-meter event by breaking Johnny Weissmuller's world record of 4:52 by four seconds (he later broke his own record by swimming the event at 4:38), says he did most of his own stunt work and had more fun in westerns than all the other pictures put together. His fondest memories are of his best pal, Al "Fuzzy" St. John.

"Fuzzy was the greatest," says Buster. "When I was working he would watch my son like a hawk. He was a second father to my boy. 'Cully' is now 34 years old and in the real estate business, but he was 9 and 11 when we did those series for TV called 'Captain Gallant', which was about the Foreign Legion. Cully appeared in the series and all the shooting was done in North Africa. But Fuzzy was my pal and I miss him more than anything."

By 1940 Buster was the undisputed "King of the Serials," and in between pictures he managed to cop the men's professional three-mile swimming event which was held in Los Angeles; he also appeared as the star performer at the New York and San Francisco World Fairs. After this stint as an aquaman performer, he resumed picture making, "for the money," starring in various westerns for Republic and other studios. In

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BUCK ROGERS
with
LARRY CRABBE
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1941 PRC signed him to star in the Billy the Kid series, which also featured his bewhiskered pal, "Fuzzy" St. John, a former Mack Sennett comedian. They ground out 42 of these fast-moving action films before Buster quit the series he had inherited from Bob Steele.

"We started a western on Monday morning and wrapped it up on Thursday night. Friday morning I went in and quit! How can you get any kind of a picture at all in four days?"

After leaving PRC, Buster teamed with his old rival, Johnny Weissmuller for a couple of actioners, *Swamp Fire* (1946) and *Captive Girl* (1950). It was during these films that rumors of bad blood between the two stars developed. Confronted with this, Crabbe seemed burdened with the memory.

"I have always maintained that if you can't say something good about someone, don't say anything at all—but Johnny was knocking me down in his book, that's one of the things—another thing was that he made me mad because he always took credit for having originated that Tarzan call, and many still believe that's his voice giving that call. Well, he knew damn well he didn't. A guy by the name of Tom Held originated the Tarzan call.

"When Johnny did his first Tarzan picture for MGM, he merely indicated and they didn't know what was going to come out for an identification call. When the picture was finished and rough cut, the cutter, who was Tom Held, had to come up with some gimmick. Well, he started to fool around and he finally put three voices together and he had the Tarzan call. There was a tenor, a baritone, and the third voice was a hog-caller. So the Tarzan call is three voices—not one!

"Weissmuller told everyone he went out to the Alps, let out a hoop, and the Tarzan call echoed back to him, and that's the way he developed it. Until about four years ago he said, 'All right, Bus, you win!' Until then he wouldn't even admit this to me in private. The reason I know this is that 46 years ago I married a wonderful girl by the name of Virginia Held. Tom Held was her father. He was the cutter at MGM. Weissmuller made six Tarzans at MGM and Tom cut them all. So you see I know what I am talking about."

Buster has two children, Cullen and Caren. He has seven grandchildren. He considers his greatest off-screen achievement his marriage to Virginia.

"I think the best thing I ever did was about seven years ago—*The Comeback Trail.* It's about an old cowboy who had been a big star, like Tom Mix. The two producers who had been producing horrible pornographic films were in debt to their ears. They had to bail themselves out some way, so they decided to make a western picture.

"I think the picture turned out rather well. I think I gave the finest performance of my entire career. The only trouble was ... the producers wanted to get in as much porno as they could—to attract the college kids, but it didn't work because it wasn't that kind of picture.

"We went six weeks out to New Mexico and back to the studio for five more weeks for the interior stuff. It was beautifully done in color. When I saw the final cut version, I told the producer, 'Harry, you'll never sell this filth to a western house.' I was right. People who went to see a western picture walked out before the thing even got under way. Since that, he's reshot much of the film and now I think when it is released in the fall it will be a fascinating film."

Buster Crabbe remains one of the energetic old-timers. He still receives standing ovations at banquets where people pay homage to their sons of the past. At 71, he is still one of the nation's best swimmers. He has retained the marvelous physical build that zoomed him to stardom back in the 1930s, and visiting with him brings back the golden memories of a time when he was known as the "King of Action." ☆

KEYHOLE *Portraits*

by Harriet Parsons

BARBARA STANWYCK

Star **Barbara Stanwyck** and producer **Harriet Parsons** on location in Monterey for "Clash By Night." (from Harriet Parsons' personal collection).

Barbara Stanwyck stands at the crossroads . . . they're saying "Annie Oakley" will bring her back . . . reestablish her as one of the screen's outstanding dramatic actresses . . . and one of the biggest box office bets . . . it's not the first turning point for her . . . twice before she's seemed on the road to lasting success . . . once when she scored her Broadway hit in "Burlesque" . . . leaping from chorine to dramatic star overnight . . . again when she clicked in "Ladies of Leisure" . . . proving herself a film personality to be reckoned with . . . but somehow things went haywire . . . bad pictures . . . long periods of inactivity . . . domestic troubles . . . now again she gets her chance . . . a new era seems beginning for her . . . both professionally and personally . . . just separated from her husband Frank Fay . . . who hitherto has been the most important thing in her life . . . her marriage has always come first. . . dominating her every thought and deed . . . the story of her loyalty to Fay has become a Hollywood legend . . . and proves the calibre of the woman . . . she deserves success . . . not just because she's a swell person . . . but because of her undeniable talents . . . Frank Capra once called her a "natural actress" . . . she's just that . . . unaffected and convincing . . . with an emotional intensity . . . that isn't trumped up . . . she rings true . . . both on and off the screen . . . straightforward and outspoken . . . her conversation is refreshing . . . she says what she means . . . and says it with humor and good sense . . . her childhood wasn't easy . . . she knew poverty and loneliness . . . misery and frustration . . . wanted to be a dancer . . . but couldn't afford the training. . . at thirteen become a telephone girl . . . at fifteen got her first break . . . as a chorine in the "Follies" . . . continued with chorus work . . . finally landed a speaking part in "The Noose" . . . which led to her big chance in "Burlesque" . . . then picture scouts signed her . . . she made "The Locked Door" . . . a conspicuously bad picture . . . and couldn't get work for a year . . . came another chance in "Ladies of Leisure" . . . this time Barbara "took" . . . now five years later comes "Annie Oakley" . . . and everybody's betting Barbara will "take again . . . with lasting effect. . . meanwhile she's readjusting her life . . concentrating on her career . . . and on her three-year-old adopted son . . . and putting the past behind her.

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35. **SEPTEMBER 1976—Vol. 10, No. 11** ***Stephen Boyd & Sophia Loren*** in 1964's "Fall of the Roman Empire"—cover. Stephen Boyd Interview. Story on "Evil in Deep". Diana Dors.

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37. **NOVEMBER 1976—Vol. 11, No. 1** ***Carol Lynley & Gary Lockwood.*** Where to Get Free TV Tickets. Star's Lips & Other Collections. When the Movies Began to Speak—1927. 25th Anniversary, *The King & I.*

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54. AUGUST 1978—Vol. 12, No. 6
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"The Comedians"/mural from old Pantages Theatre, Hollywood. All the great comedians—Chaplin, Laurel & Hardy, Buster Keaton, Ben Turpin, Hope, etc. Treasury of hard to find photos.

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Jack Oakie Tribute to a great performer and comedian. 32-page souvenir edition presented as souvenir at Pickfair. Stories by Jack's friends. Hal Kanter, Seymour Jacobs, Alice Faye, Dale Olson, Charles Parker, Lee Graham. Rosemary Awards for Silent Stars. Moviereel. Disney's Top Animators.

57. NOVEMBER 1978—Vol. 12, No. 9
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58. DECEMBER 1978—Vol. 12, No. 10
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59. FEBRUARY 1979—Vol. 12, No. 11
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60. MARCH 1979—Vol. 12, No. 12
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66. **OCTOBER 1979**
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67. **NOVEMBER 1979**
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68. **DECEMBER 1979**
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69. **FEBRUARY 1980—**
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70. **MARCH 1980**
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71. **APRIL 1980**
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72. **MAY 1980**
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Lana Turner, Marilyn Monroe, Betty Grable & Mae West — four gorgeous blondes. A tribute to Hollywood's blondes. Lana Turner her life, loves. Why blondes have more fun in Hollywood. AFI Tribute to James Stewart/photos. Decline fall of love goddess! Classic comic book collectors, etc. Raymond Burr Collection, Hollywood Classic Love Scenes. Claire Trevor, Penny Singleton.

73. **JUNE 1980**
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Liza Minnelli "Cabaret" cover. What happened to Liza's movie career? Steve McQueen, Super Star, Cornell Wilde Story, Shirley Temple & Errol Flynn collector stories, Movie History section: When titles explained everything. Silents to talkies, How star system was built, Rare photos Thirties, Hollywood Memorial Park where early stars rest.

74. **AUGUST 1980—**
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Susan Hayward Special Tribute, The Rebellious Redhead, A Star's Star, "The Lost Moment" — "I'll Cry Tomorrow", Montage photos Susan . . . Legend of Lone Ranger, Victor Mature, Alec Guiness, Mary McCarty, Lillian Roth, Hildergarde, Marion Davies Museum, Collections section, — Debbie Reynolds, HSM's are valuable, etc.

75. **SEPTEMBER 1980**
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Gary Cooper — The man who was eternal "Coop". Biographs, Deborah Kerr, Bea Lillie interviews, Jean Peters, the reluctant star, DeWitt Bodeen, writer series, Neil Hamilton Today, Sinatra Benefit, Barbara Britton, Jon Hall, Movie Collecting — Radio Program Addict, Movie Star Dolls & more.

76. **OCTOBER 1980**
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SOPHIA LOREN. That fabulous face. Comments on co-stars, photos from TV show, 3 pages famous pin-up stars, Sugar Babies in Hollywood, David Niven, Hollywood's Forgotten Daughters, Film Fan Quiz, Films of June Haver, Darla Hood, Gale Robbins, Collection's Section. "Scarlett Fever," Movie Museum, Value of Memorabilia.

CORRECTION: Due to a typographical error, Vol. 13, No. 10 is the Errol Flynn cover issue. Vol. 13, No. 11, Doris Day and Rock Hudson cover, Vol. 13, No. 12, Lana Turner, Marilyn Monroe, Betty Grable & Mae West cover.

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"Cisco Kid", Non Violent Hero Dies

By Robert Kendall

Duncan Renaldo, the actor who played Cisco Kid with Leo Carillo as Pancho, has died in Santa Barbara, and funeral services were held in Santa Barbara's Old Mission.

Renaldo, is survived by his wife, three sons, Richard 33 of Hollywood, Edwin, 54, of New York, Jeremy, 35 of Houston, and a daughter Stephanie, 37, of Honolulu.

Millions of America's youngsters watched Renaldo on TV, as the famous Cisco Kid. Renaldo insisted the script-writers cut down on the violence in the series, which ran from 1949-1955.

His own life could have made a movie. Renaldo said he was orphaned at such an early age he couldn't remember either his mother or father, and was uncertain whether he was born in Romania, or Spain, but was educated in Versailles, France, following a period when he was brought up as an orphan in Bessarabia and South America.

At 13 years of age, he became a Merchant Marine, and after his ship burned in the docks of Baltimore in 1922, he became a janitor at Old Tec Art movie studios in New York City. He was "discovered" while painting sets. Four brief years later, he was filming movies in Hollywood at 21 years of age. "The Bridge of San Luis Rey", was one of the most successful, and by 1929, he starred in "Trader Horn" a major film event, and a movie which took him to Africa for 2 years of filming. However, his wife claimed co-star Edwina Booth had "stolen his love," and went to court to prove it. The jury found Booth innocent, but before the film premiered in 1931, he was arrested by immigration authorities for entering the country illegally, and spent two years in jail until President Franklin Delano Roosevelt pardoned him. Mrs. Renaldo had provided Immigration authorities with the information. Returning to Republic Studios as a janitor, he later starred in 164 motion pictures, appearing with Roy Rogers and Gene Autry.

Divorcing his first wife, in 1930, he married nine years later the former Lea Rosenblatt, but they were divorced 7 years later.

And in 1955, he married his third wife, Audrey.

Prior to living in Santa Barbara, Renaldo lived for years in a huge Malibu home, formerly owned by actor William Boyd, who played "Hopalong Cassidy" on television.

Retiring in 1966, when circulatory problems stopped him from riding horses, he nevertheless, remained active in yearly city fiestas in Santa Barbara.

Duncan Renaldo as Cisco,
Leo Carillo as Pancho.

A 15-year-old neighbor boy told the press that he used to go over and visit him all the time. He mentioned what a nice man he was, and how he liked to work in his garden. But, he had no idea that the kindly gentleman next door, he liked to talk to, was the famous TV star, "The Cisco Kid."

(Mr. Renaldo's photo appeared in the August issue of HSM "Inside Hollywood" where he was attending a "Nosotros" meeting).

Miliza Korjus, "Great Waltz" Star Dies

By Robert Kendall

The stunning blonde singing star who gave up her career as one of the brightest sopranos of Europe, to appear in M-G-M's classic movie hit, "The Great Waltz", died at 73.

Miliza Korjus, was born in Warsaw, and studied in Kiev. She made recordings of some of the most demanding roles in the coloratura repetoire. These recordings brought her to the attention of M-G-M. And she was soon cast as Johann Strauss' mistress in the 1938 motion picture, "The Great Waltz".

Miliza had an infectious smile, and the way she sang, "I'm in Love with Vienna", and "One Day When We Were Young", commanded a nomination for an Academy Award. The famous film which also starred Fernand Gravet and Luise Rainer has been constantly revived in theaters throughout the world and is a favorite with the film buffs.

Even though a color re-make of the movie was made, it failed to generate the enthusiasm the original release did.

Arriving in Hollywood at the peak of her career in radio and recordings in 1936, reports indicate she demanded the same salary as reigning star Greta Garbo was obtaining, for her movie debut.

Miliza used to say her boss, Louis B. Mayer, who said he could not pronounce either "Miliza" or "Korjus", and he began calling her "gorgeous" which rhymes with Korjus. Thereafter, she was referred to as "Miliza Korjus, the Voice Gorgeous".

An automobile accident in 1940 curtailed her career in films, although she continued giving concerts, appearing at the Hollywood Bowl, and elsewhere, and she also continued recordings, her latest being on Venus records recently. She lived in the same home in Beverly Hills once owned by Maria Lanza, another M-G-M singing star. ★

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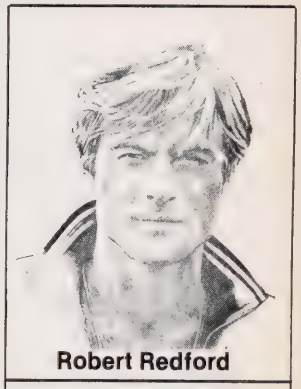
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COLLECTING MOVIE NOSTALGIA FOR PROFIT

A rare collection of Lip-Prints of the Stars

BY GARY CRANDALL

Clay Campbell, a leading make-up artist with Warner Bros.-20th Century Fox who has made up hundreds of stars throughout his career began collecting these famous lip-authographs before his retirement in 1966.

They began with a purpose — to maintain uniformity of make-up throughout the movie shooting schedule. Then collecting them became a hobby for Clay. He has a collection of over "500" lips from A to Z, with a priceless value.

Charles of the Ritz of London who has a famous collection of lip-autographs recently donated the company's collection of almost a hundred to aid the Diamond Jubilee of "Save the Childrens Fund." The close to 100 "lipgraphs" of American and British stars raised $15,000 in a spiriter auction at Sotheby's in London.

See, if you can match your favorite star with her lip print. Answers are on page 36

Make-up artist Clay Campbell getting Alice Fay ready for the cameras.

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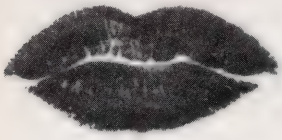

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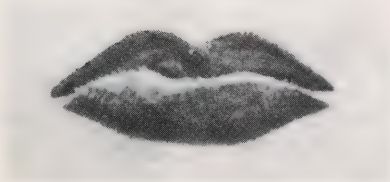

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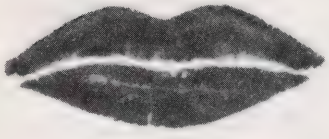

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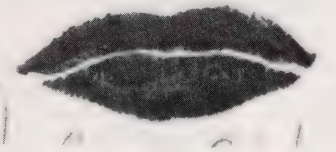

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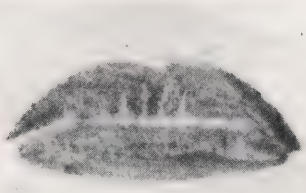

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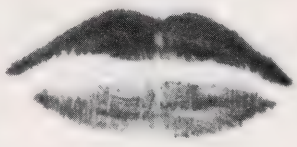

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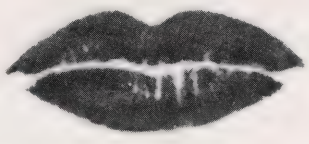

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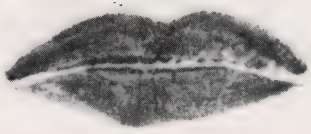


10

☐ Deborah Kerr

☐ Joanne Woodward

☐ Mijanou Bardot

☐ Barbara Rush

☐ Betty Grable

☐ Mary Pickford

☐ Judy Holliday

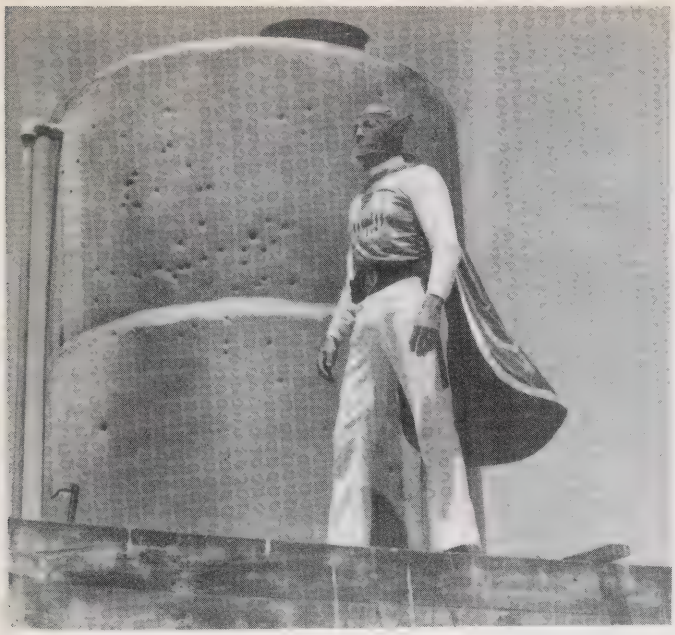
☐ Merle Oberon

☐ Hildegarde Neff

☐ Dorothy Lamour

Collectors invited to participate

Stuntman—Collector's Hall of Fame



Captain Action stands ready for action. Hollywood Hall of Fame, 1980.
Photo by Kevin Mickey

Out in the Mojave Desert in California is a most unusual museum loaded with treasures that John Hagner has been collecting for years. They are presently housed in a nondescript building at the Mojave Airport, the most recent home of his Hall of Fame collection and exhibits.

But if he has his way, the locale is only temporary as he continues a determined effort to raise the small fortune it will cost to build a permanent museum.

His collection, begun when he was 14 years old, includes over 50,000 photos of Hollywood stuntmen, stars and movie scenes, negatives, saddles, weapons, specialized equipment, posters, paintings, drawings, films, costumes, props and breakway equipment, hats, spurs, boots and special effects.

He says only about 30 percent of it will be displayed at the Mojave headquarters due to lack of room.

As he talked about his experiences as a stuntman and his efforts to create the Hall of Fame, Hagner's boyish enthusiasm erased the intervening 37 years, and he was once again a 14-year-old Baltimore youth attending the Saturday matinee movie in his neighborhood theatre.

Hagner became intrigued by the stuntmen in the early "cliffhangers" and began collecting articles and clippings about them. With his friends, he also attempted to duplicate their stunts!

After a stint in the service and an art course at the Maryland Institute of Art in Baltimore, followed by employment on the *Baltimore Sun*, Hagner moved his family to Hollywood in 1958 and soon began to meet some of the famous western actors and stuntmen whose careers he had followed faithfully.

One experience and contact led to others and he soon was called to work as a stuntman. His first job was to do a high fall for Gardner McKay in the television series, "Adventures in Paradise" in the early 1960s.

Hagner continued collecting photographs and memorabilia during the 1960s and by 1971 was ready to open his first small museum. It was in a cottage on the grounds of the Antelope Valley Indian Museum owned by Grace Oliver (which was recently acquired by the State of California).

Because of the public's interest, in 1973 Hagner was ready to call the first meeting of the Hollywood Stuntmen's Hall of Fame, which met in a Studio City restaurant. Some of the well-known personalities who attended were Chuck Connors, Yakima Canutt, Dar Robinson and Jock Mahoney.

There have been problems finding a permanent home for the collection, mainly because of money, Hagner said. His current sublease on the Mojave airport building is for two years, with an option to renew, but he isn't satisfied to remain in these quarters permanently.

Someday he hopes to open a complex covering several acres and including the Hall of Fame, an amusement park and a setting in which stuntmen could perform their feats.

"It's important to recognize the stuntmen who anonymously fill in for so many stars," Hagner said. "They're not just a bunch of dummies who fall on their head for money; they're professionals, they're engineers in their own way."

One way of recognizing his "unsung heroes" is through Hagner's footprinting ceremonies. Since he began the project in 1975 102 stuntmen, actors and Hollywood stars have personally autographed their footprints in concrete.

And as many as 75 stuntmen and women should be inducted into the Hall of Fame because of their past experiences as performers, but Hagner said his limited budget is delaying that project. Only a handful of these personalities have so far been honored.

Hagner and some of his fellow stuntmen are available for lectures and demonstrations. He also plans to present weekend demonstrations outside the Hall of Fame, located at Mojave Airport, Bldg. 160, Mojave 93501 (805-824-4622), staged in front of "false-fronts" built just for that purpose. ☆

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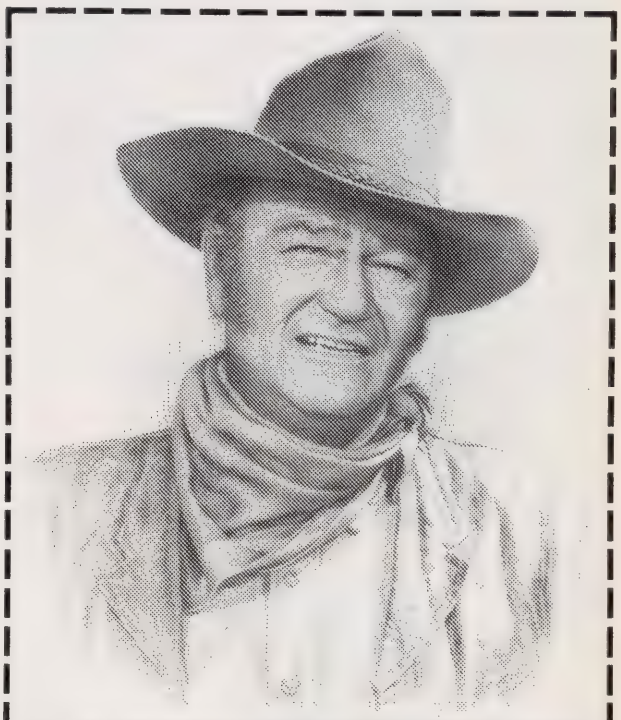

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Unsinkable Carol Channing

by George Haddad-Garcia

Though she never became a big movie star, Carol Channing has long been a major star and a personality with a large, fervent following. One of her three most famous parts is the Oscar-nominated Muzzy, from the hit musical *Thoroughly Modern Millie.* The other two are Lorelei Lee in *Gentlemen Prefer Blondes* and her Tony-winning Dolly Levi in *Hello, Dolly!*

For the last year or so, Carol has been touring the world with her classically nostalgic *Dolly.* Carol is the first to admit that film star or not, she was a part of Hollywood and Broadway's golden heyday. One of her best friends is 4-foot, 8-inch Anita Loos. "She's very well," explains Carol in her singsong voice, eyes bulging. "Long, long years ago, I was in this little review, *Lend an Ear,* one of 20 unknowns, and she yanked me out. Everybody thought Lorelei should be petite, but Anita said, 'I want Carol's comedy comment on that; the real thing would never realize how ridiculous she was.' I guess that was a compliment. . . ."

Another friend is actress Constance Cummings. "Didn't you just love her in *Blithe Spirit?* And I just saw her doing the marvelous play *Wings.* I'm all for a star remaining a star, till the very end, and Constance does, too. Speaking of *Blithe Spirit,* which was written by Noel Coward. He offered me the lead in a play of his, *Little Lulu,* just after I did *Gentlemen.* Everybody wrote that I turned it down because Lulu was a hooker.

"Such inaccuracies, darling! I'm not like that at all; after all, I was on Nixon's hate list. No. It was just that Lulu was too like Lorelei, and I don't believe in repeating myself—too often." Although she reprised Lorelei in the sequel, *Lorelei.*

Carol isn't bitter that her biggest Broadway roles went to other stars: Monroe and Streisand. "Well, in the '50s, I wasn't known to everybody, since we didn't have the miracle of talk shows! Marilyn did a very different Lorelei. I loved her, though we weren't friends. But do you know that the one time in the last 15 years that I nearly got sick was on a flight across the Atlantic, when they were showing the movie *Hello, Dolly!,* with Barbra Stresand, on the plane?" Her voice is little-girlish and innocent, but the eyes blaze brightly.

When Hollywood passed over Channing in favor of Streisand, Academy voters supposedly retaliated by not nominating Barbra, and by nominating Carol for her non-dramatic *Millie* role. "Oh, listen, diddums," intones Carol, whose voice is at times surprisingly deep, "I'm all for an actress making a living. And strong women are popular these days—I mean, in film and on stage; well, look at *Evita.* And Dolly, who's a nothing and she decides she's had enough of giving mandolin lessons and is going to get out and chance her luck and shoot for the pot at the end of the rainbow."

Among her happiest memories are the making of Ross Hunter's *Thoroughly Modern Millie.* "I just adored working with Julie Andrews. She was captain of the ship and Bea Lillie was heaven, too. She had a stroke just before *Millie* and couldn't remember any of her lines, so Julie like an angel patiently fed them to her before each take. She's a tremendous worker and a true executive. She taught me how to handle closeups by remembering always that I knew my part better than the cameraman, better than the director, better than anyone."

In fact, La Channing is soon to do another Hunter film. "But Ross said not to talk about it—it took him five years to get *Millie* just right."

One reason Carol didn't make it into movies in the '50s was her unusual type and appearance (today she wears only wigs and mink eyelashes).

She recalls, "I was stagestruck when I was young. But I kept it quiet. My father used to say do it, don't talk about it. You have to have it in the blood. If ever you ask yourself the question, 'Should I keep at it?' you'll never make it.

"When I started there were no Streisands, no Lynn Redgraves. One had to be an assembly line beauty. And I was tall, too. They would take one look at me and say, 'God! What do you want to be? A character woman?' No, the lead! I had been to Bennington College, a progressive academy for young women where you discussed natural childbirth with no shoes on, things like that."

How does the ageless star—who says she became a Christian Scientist because the religion is against thinking in terms of age, and revealing one's age—keep so fit and attractive, if striking looking? "I have allergies—to sprays, to insecticides, to additives and preservatives in food, so I have to bring my own food to restaurants. I can eat anything as long as it's organically grown. It's a nasty allergy, it wipes out my voice. But it means I have a healthy diet. I also do one hour's exercise a day which is boring as hell but I do it."

Carol reveals, after some prodding, that her movie career started earlier than one thinks. "Yeahzz, I was over at RKO—remember them? But the scripts weren't always the best in town. The worst script in my life was for *The First Traveling Saleslady* starring Ginger Rogers when I was at RKO. It was so bad Ginger's mother used to come on to the set and suggest alternative endings and lines to say. We helped close RKO, which isn't easy for two little girls to do."

Carol recalls her most memorable audition, for a director named Mr. Lastfogel. "I gave him a chorus from *Orestes* in Old French and, when that didn't click, I did a Haitian corn-grinding song. I think Mr. Lastfogel was expecting something like Sophie Tucker or Tallulah Bankhead; he always said it was the worst audition he ever saw. But I reminded him of his grandmother so he took me on. At the time, I thought the whole world loved the Orestes Funeral Chant." And she says it sincerely, too!

Unlike some actresses past their 40s, Ms. Channing feels the best is yet to come. "Oh, I think my prime is ahead of me, and I've not gotten myself together yet. I've done Dolly to death, but I still love her. However, I'm hoping to do more with the movies—bring back some of the old pizazz and, if not the glamour, at least the sense of fun and entertainment. All I ever got into this for was to make people laugh and put a smile on their faces, you know. And that's what I keep trying to do." ☆

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JOAN PEERS, with Richard Cromwell, in *Tol'able David*

The family of actor **Richard Cromwell** donated his print of Columbia's *Tol'Able David* (1930) to the ULCA Film Archives. A special screening was arranged for his family, students and friends of the once thought of "lost film." Cromwell brought a refreshing vitality to the story about a dreamy country boy driven into confrontation with a family of murderous thugs. When Cromwell died at the age of fifty (1960) he'd become an artist, specializing in ceramic work.

Spokesman **Don Schneider,** has formed a group to promote a permanent movie museum in Hollywood called the **Electric Theatre Movie Musum.**

Various theatres are looking for plays on the West Coast. The **Scala Repertory Company** is seeking an original musical play for possible production. Remuneration is negotiable. Send script (with SASE) to **Tina Scala,** PO Box 548572, Los Angeles, CA 90048. Phone: (213) 394-3072.

A musical version of the film **'The Graduate'** is being readied for production either on Broadway or for the Civic Light Opera in Los Angeles. Robert Merrill has written book, music, and lyrics and Cy Feuer and Ernest H. Martin are producing.

MISS RHONDA FLEMING
December Concert

Special guest star — **Miss Rhonda Fleming** will headline the two performances of a special Christmas program in the beautiful Dorothy Chandler Pavilion of the L.A. Music Center, Saturday, Dec. 20, matinee at 3 p.m. & Sunday, Dec. 21, evening at 7 p.m. With a highly dramatic beginning, her career has extended into all areas of the entertainment world and she has spent many years of intensive training to perfect her musical talents. Performances at the Hollywood Bowl and the Dorothy Chandler Pavilion have won widespread critical acclaim. Miss Fleming will perform as narrator and vocalist in **The Christmas Story** — a new setting by Carmen Dragon. For further info (213) 241-9413.

Lincoln Center's 1,100 seat Vivian Beaumont Theater, unused since Joseph Papp withdrew his New York Shakespeare company and declared the theatre financially unworkable in 1977, will reopen November 5, 1980 for a three-play season. Last year, a five-member directorate was appointed to oversee the Beaumont's creative operation: Robin Phillips, Liviu Ciulei, Sarah Caldwell, Ellis Rabb, and Woody Allen, with the continuing services of Edward Albee as playwright-in-residence. For the new season, Ellis Rabb will direct Phillip Barry's 1939 classic 'The Philadelphia Story' set to star Blythe Danner, Edward Herrmann, and David Dukes. Sarah Caldwell

will direct 'Macbeth' with Philip Anglim and Woody Allen will contribute the season's third offering. This marks Allen's first legitimate venture since 'Play It Again, Sam' in 1969. Raymond Crinkley, executive director of the Lincoln Center Theater Company, indicated that the Beaumont has $2 million in hand or in pledges; over $1 million came from three anonymous individual donors.

FILM CLIPS

Continued

Hollywood Historic Trust, leading the Trust's effort to save the 1913 film studio used by Cecil B. DeMille, Samuel Goldwyn and Jesse Lasky to film the first feature length pic, "The Squaw Man." . . . **Princess Grace of Monaco** made her first theatrical appearance in the United States since 1978 with a program of poetry and prose, called "Evocations," at Johns Hopkins University in Baltimore. The performance of the former Grace Kelly continued a tradition of poetry readings she began in 1976 in Scotland at the Edinburgh International Festival to commemorate the U.S. bicentenary . . . Frank Perry, the director of "David and Lisa;" Diary of a Mad Housewife," "Rancho Deluxe" and the three-hour TV movie "Skag," has been signed by Paramount to direct the screen version of "Mommie Dearest." **Anne Bancroft** will play Joan Crawford in the film based on the memoir by the actess' daughter, Christina Crawford.

. . . CBS has scheduled a remake of Erich Remarque's **'Arch of Triumph'**. The original, from United Artists in 1948, starred Ingrid Bergman and Charles Boyer. The new telefilm will feature Suzanne Pleshette and Maximilian Schell and will be filmed on location in Paris next fall. Charles Israel is scriptwriter and Larry Mihlon will produce . . . **M-G-M** has announced that it has almost 40 features either completed, in active pre-production, or in the development stage. Among the projects: Billy Wilder and I.A.L. Diamond are adapting the French comedy **'L'Emmerdeur'** with

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5 correct—Perhaps you missed them on the big screen—only saw them at the late-late show.

7 correct— *Very* attentive during close-ups!

10 correct—You rascal, you! Is there something you haven't told us?

1 Mary Pickford
2 Joanne Woodward
3 Judy Holliday
4 Merle Oberon
5 Hildegarde Neff
6 Betty Grable
7 Mijanou Bardot
8 Barbara Rush
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screenplay by Francis Veber and Edouard Molinaro to star Jack Lemmon and Walter Matthau; Steven Spielberg will remake both **'A Guy Named Joe'** from Dalton Trumbo's original screenplay and **'The Cisco Kid'** from Harmon Henken's script; Allan Carr will produce the Broadway hit **'I Love My Wife'** with Michael Stewart's book and lyrics; Herbert Ross and Nora Kaye will coproduce **'Pennies From Heaven'** from Dennis Potter's script; and Donald Fraser has written the film treatment to Barbara Tuchman's **'Stillwell: The American Experience in China'**. Martin Ritt will direct.

FESTIVALS

Oct. 31—Nov. 2 — **San Diego Film Festival.** Contact Gregory Kahn, P.O. Box 441, La Jolla, CA 92138. (714) 454-9400).

Oct. 31 — Nov. 2. **Purdue University's** 5th annual Conference on Film. West Lafayette, Indiana, 47906. c/0 Maude Walther, Freeman Hall. (317) 794-6315.

. . . According to 'Variety,' the staggering prices which greeted **festival revelers at Cannes** this spring (estimated to be a full 20% higher than last year) have prompted key industry figures to seek an alternative to the venerable film festival—possibly in Los Angeles. Several international distributors have met with representatives of independent production houses and foreign sales agents to discuss the matter informally. Although no framework for operation was established, the idea of dumping Cannes has generated considerable enthusiasm. . . The **American Film Institute** has announced that applications are now available for the 1981 cycle of grants for its Independent Filmmaker Program ('Script-Writer' May, 1980). The National Endowment for the Arts is providing approximately $340,000 in grants for film and video artists; therefore, individual grants of up to $10,000 are available. The deadline for 1981 grants is September 1980. The results will be announced in February 1981.

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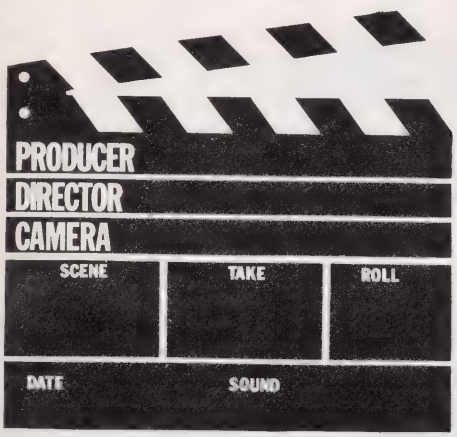

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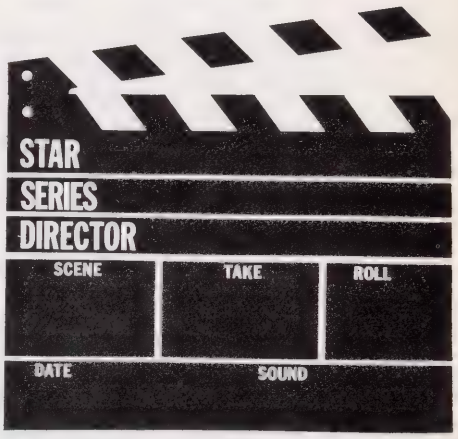

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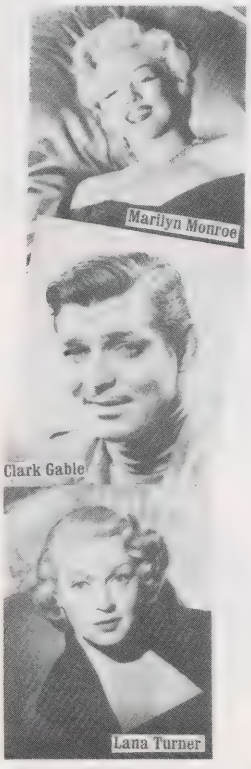

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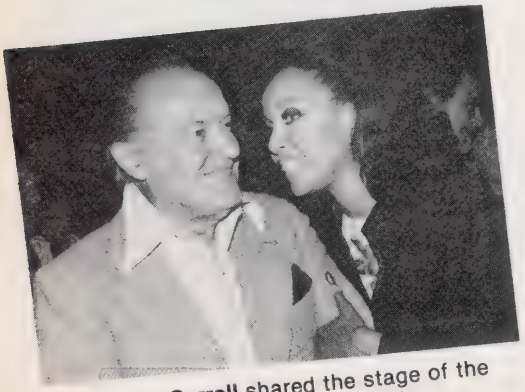
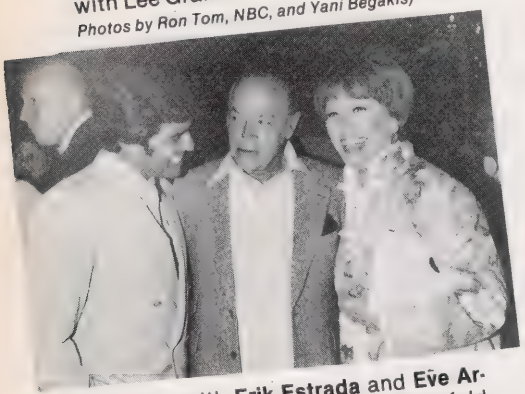
Several of Bob's leading ladies and friends of long standing were there to mingle with the newer crop of celebrities.



Diahann Carroll shared the stage of the Universal Amphitheatre with Bob.

Another leading lady, Virginia Mayo, with Lee Graham.

Photos by Ron Tom, NBC, and Yani Begakis)



Bob chats with **Erik Estrada** and **Eve Arden.** He and Eve worked in "Ziegfeld Follies" before either got to Hollywood.

1 — Brooke Shields, Loni Anderson, with **Hope** and two of his leading ladies, **Phyllis Diller** and **Dorothy Lamour. 2— Connie** and **Gil Gerard** (TV's "Buck Rogers") with host **Hope** and **June** and **Fred MacMurray. 3—** With another leading lady, **Martha Raye,** who arrived in a jeep.

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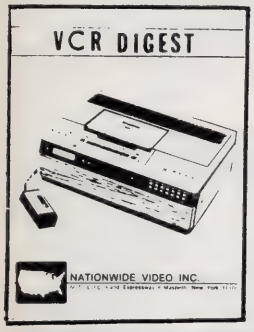

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Paula Prentiss and **Richard Benjamin** arrive at the Huntington Hartford for special performance of "Tricks of the Trade."

Angelica Huston and **Jack Nicholson** at supper following the Westwood Playhouse opening of "Perfectly Frank."

(photo by Yani Begakis)

Martin Sheen chats with **Trish Van Devere** and **George C. Scott** at post-performance party after their "gala" evening in "Tricks of the Trade."

"Perfectly Frank" at the Westwood Playhouse was an irreverent tribute to **Frank Loesser,** who wrote 1500 songs before his death eleven years ago at 59.

Frank was the Army's one-man hit parade ("Praise the Lord and Pass the Ammunition"), romantic tunesmith ("Slow Boat to China," "Can't Get Out of This Mood"), and Broadway's show stopping words-and-music man ("Where's Charley?" "Guys and Dolls"). After he wrote "Baby, It's Cold Outside," it wasn't, at least for him. Frank was hot! Only 65 songs were in this show, but Loesser's widow, and one of the revue's stars, Jo Sullivan, promised, "The other 1435 will be in the next show."

Opening night producer Gladys Rackmil hosted an after-theatre supper at the nearby Westwood Marquis Hotel. Naturally, there were several Loesser alumni present — like Vivian Blaine who was the frequently mislaid Miss Adelaide in "Guys and Dolls"; Georgio Tozzi from "Most Happy Fella"; and Donald O'Connor who made his screen debut at 13 as the kid to whom Bing Crosby sang "Small Fry" in "Sing You Sinners."

Virginia Mayo and I shared a table with **Rudy Vallee** and his wife of 30 years, Ellie. Like Ol' Man River, Ol' Man Rudy just kept rolling along when along came "How To Succeed In Business Without Really Trying." He kept trying and succeeded, even though he told me Loesser didn't want him out before the Broadway opening. Rudy, in the best of health and playing tennis daily, will be 80 in July.

Other first nighters included Brenda Vaccaro with new boy friend, portrait photographer Chuck Cannizzaro; Angelica Huston and Jack Nicholson, whose on-again, off-again romance is on-again; Beth Howland of TV's "Alice" and Rita Morena, both with their daughters; Marcia and Neil Diamond; Eve Arden and Brooks West; Fran Jeffries; and songwriters Meredith Willson and John Green with their wives.

★★★

From Houston, where she has been living in isolated luxury, comes word **Debra Paget** is divorcing billionaire Chinese oilman Ling Chieh Kung after 16 years.

Debra, remembered as Elvis Presley's leading lady in his first picture, "Love Me Tender," gave up her career when she married Kung. Previously wed to singer David Street and director Budd Boetticher, the glamour girl had a widely publicized romance with Howard Hughes in the early Fifties.

★★★

"Acting on the stage is a luxury for me. I lose money," **George C. Scott** once said referring to the fact that he makes a fortune in films. The 53-year-old star is currently indulging

Turhan Bey and **Susanna Foster** in "Frisco Sal," one of three films they made together. Turhan, fat and bald, lives in Vienna; Susanna recently moved to Glendale from New York.

that luxury with "Tricks of the Trade" playing opposite his fourth wife, Trish Van Devere, whom he wed eight years ago. "Tricks . . ." premiered at the Huntington Hartford Theatre en route to Broadway.

After a week of previews, a special "gala" performance, with more stars than you could shake an option at, took place followed by a small party for close friends and family at the Westwood Marquis. Close friend **Martin Sheen** adamently refused to allow photographers to take his picture at the theatre, but glady posed at the party afterwards. Figure that one out!

Others at the theatre, only some of whom were at the party, included Paula Prentiss and Richard Benjamin; Michele Lee and James Farentino; Esther Williams and Fernando Lamas; Marion and George Segal; Evelyn Keyes and George Burns; Zsa Zsa and mother, Jolie, escorted by Zsa's Zsa's husband, Michael O'Hara; Natalie Wood and Robert Wagner; Harvey Kroman and new girl friend, Debby Fritz; and Juliet Mills, in the midst of a divorce from wealthy Mike Miklenda, with her new live-in boy friend, young English actor Maxwell Caulfield.

★★★

I never know where I'm going to get a story. One night **Martha Raye** took a cab from her Bel Air home to meet me for dinner. En route the taxi driver told her that his mother, **Susanna Foster**, used to be in pictures. Susanna left films in the mid-Forties, after such hits as "The Climax," and "Phantom of the Opera." She co-starred with her husband, Wilbur Evans, in light opera until their divorce in 1956. After that Susanna avoided the limelight. Her son, Michael Evans, told Maggie that Susanna, now 56, looks wonderful, recently moved to Glendale from New York where she worked for a Wall Street firm and would like to resume her career.

★★★

There's also news about Susanna's frequent co-star, and first romantic crush, **Turhan Bey**. Bet you hadn't thought of him lately. From Vienna, where he has lived since he left Hollywood and acting thirty years ago, comes word that he celebrated his 60th birthday, completely bald, very fat and still a bachelor. In his Hollywood days, with his exotic good looks, he was known as the Turkish delight romancing a string of beauties including Lana Turner.

Using his full name, Turhan Selahettin Schultavy Bey, he has gained a wide reputation as a photographer specializing in girlie magazines. He refuses to be photographed or grant interviews and whenever his reputation as a Tinseltown lover is mentioned he quickly changes the subject.

★★★

Tom Cooper of the Vagabond and Tiffany Theatres, hosted an Italian dinner party in his hillside home above Sunset Strip to welcome his mother and father, Doris and Charles Cooper, here from Illinoise.

There was entertainment throughout the evening as not only the host sang, but so did **Kathryn Grayson, Virginia O'Brien** and **Marsha Hunt**. Katie Grayson told me her good friend, Ann Miller, had been catching the Red Eye flight from New York after her show, "Sugar Babies," on Saturday nights and jetting out to spend Sundays with her ailing mother, Clara Miller, in the hospital.

Host Cooper is a real movie buff. His guest list reads like a film fan's delight — Rita Hayworth, Tom Drake, Evelyn Keyes, Vivian Blaine, Johnnie Ray and veteran director, Rouben Mamoulian.

★★★

The phone rang one morning and on the other end was the familiar wonderfully brassy voice of **Patsy Kelly**. She was calling from a nursing home in New Jersey where she has been since April. Patsy was especially sorry to have missed the 70th birthday party for her life-long friend, **Ruby Keeler**, on board a chartered ship at Newport Beach. However, the courageous comedienne, who has made a wonderful recovery, told me she will soon be back in Hollywood and will spend a couple of weeks with Ruby as her houseguest at the latter's lavish new Palm Springs home.

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Aware Inn on Sunset

Here's news of a star reborn, a West Hollywood landmark that is no longer a run-down and faded beauty — resting on the laurels of former years.

This restaurant — the Aware Inn on Sunset — has again become, as it was years ago, one of the popular "in" spots with the entertainment crowd. Today, with new owners Jules Goldberg and Bernard Naoumoff, it has a new look, a sophisticated new menu and new hours — opening for luncheon, dinner and late supper.

Newly redecorated by Mark Andrews & Associates, the Aware Inn on Sunset still retains the charm of yesterday — with the dark woods, fireplace, hide-away corners for intimate dining, and the art nouveau room — with the city view — at the top of the stairs and still another room has been added. In tones of soft magenta, rose and green, the restaurant fairly sparkles.

But perhaps it is the diners that bring that special aura. While former patrons like Norma Shearer, Sonja Henie and Merle Oberon are gone, and Gloria Swanson lives now in New York, the familiar faces you see here regularly now belong to such as Natalie Wood and Bob Wagner, the Pat Boones, Jon Voight, James Coburn, Ann Pennington and Shaun Cassidy — as well as Toni Tennile and "The Captain", skater Peggy Fleming, TV's Alex Trebek and his wife, Elaine, and Suzanne and KNBC's David Horowitz. This restaurant is a great discovery for stargazing.

The Aware Inn's menu, now featuring Continental cuisine, is exceptional — with specialties including

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AT LUNCH at the Aware Inn on Sunset, co-owner **Bernard Naoumoff** greets actress **Marie Cheatham** — who plays "Stephanie Wyatt" on TV's "Search for Tomorrow". On Sunset Blvd., near Larrabee in West Hollywood, the Aware Inn is a favorite of entertainment personalities and executives.

Veal Piccata, Rack of Lamb, Duck Bordelaise, Chicken Kiev, Salmon Bernaise — and a marvelous Pepper Steak served with a baked potato with sour cream and chives. And they still have those great salads and vegetable dishes, for which the original restaurant became famous. Desserts served include a chocolate mousse cheesecake, made at the restaurant, called Chocolate Supreme, and Banana Manana — with bananas, vanilla ice cream, banana liqueur, roasted almonds and whipped cream. Really sinful.

The most unusual entrees served here are Scampi Peri Peri (on the menu) and Chicken Peri Peri (which is not, but you can ask for it). These are made with the piquant Peri Peri sauce which orginated in Mozambique and this is the only restaurant that I know of in Southern California where you can find these dishes.

The Aware Inn on Sunset is between La Cienega Boulevard and Doheny, at 8828 Sunset Boulevard, just east of Larrabee. Owner Jules Goldberg is from South Africa, and is still a director and substantial shareholder in the Hotel Johannesburger there. Bernard Naoumoff is from Savoy, France. Either Jules or Bernard, or both owners, are always at the restaurant — and can make special arrangements for private parties, or will order special dishes for you upon request.

Credit cards honored are Master Card, Visa, Diners Club and American Express and there's valet parking. The number for reservations is 652-2555.—*Marjorie Walker*

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AT THE BEAUTIFUL Marquis West in Santa Monica, here's actress **Mary Ann Gibson,** daughter of the late silent film actress Jackie Saunders, with producer **Walter Wood.** A favorite of Italian cuisine devotees, the Marquis West — on Santa Monica Boulevard between 26th and Bundy — is owned by Chef Pietro Giordano and Pasquale Lombardo and Giuseppe D'Andria, all formerly with the old Marquis Restaurant on the Sunset Strip.

Noted Walt Disney artist designer and an exhibitor from time to time in Michael's Canoga Inn, Canoga Park, **Walt Green** (center) and his pretty writer wife, **Diane,** chat with **Christian Bernaert,** owner-host of the popular Belgian continental restaurant.

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The International Al Jolson Society currently looking for new members in newly formed southern California chapter of Al Jolson Society. For information re: Membership please write: Jolson Society, P.O. Box 84185, Los Angeles, CA 90073. (8-9-10-11-12-2-81)

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Passing Parade

By Kirk Crivello

CHARLOTTE HENRY

Paramount's high-pressure publicity for the title role of *Alice in Wonderland* (1933) proved to be a winner and victim for its star, Charlotte Henry.

Charlotte Henry, who played the title role in Paramount's *Alice in Wonderland* (1933) and who didn't run fast enough to stay in the same place in the looking-glass land of Hollywood, died April 11, 1980, at Scripps Hospital in La Jolla. Born in Brooklyn on March 3, 1914, she began as a child model while attending Sacred Heart Convent. She made her Broadway bow in *Courage* (1928) and repeated her role in the 1930 film version. Classmate Junior Durkin at Lawlor's Professional School, suggested Charlotte for *Growing Pains,* in which he was appearing at the Pasadena Playhouse. Spotted by a Paramount scout, she tested for Alice and beat out numerous other starlets, including Ida Lupino, June Lang and Mary Korman. The film's designer, Sir John Tenniel, chose her, saying Charlotte resembled creator Lewis Carroll's drawings more than any other candidate. She would remember much later, "From the very first week of shooting I realized that I no longer existed as Charlotte Henry. With that costume I was transformed into the creature they had read about as children. My identity was gone." Thereafter, she was "Bo-Peep" in Laurel and Hardy's classic, *Babes in Toyland,* George Arliss' daughter in *The Last Gentleman,* and a suspect in *Charlie Chan at the Opera* (1936). She abandoned Hollywood and joined a Vancouver stock company and in 1941, returned to Paramount for the low-budget *I Live on Danger,* sporting a becoming Hedy Lamarr look. Charlotte then drifted into obscurity and moved with her mother to San Diego, where the two women ran an employment agency. Later, she became executive secretary to the late Roman Catholic Bishop Buddy of the local diocese and frequently acted at the Old Globe Theatre. Even though fame had eluded Charlotte Henry since Alice, she did extract one small measure of looking-glass vengeance. Her automobile license plate read ECILA. ☆

DICK HAYMES

The young Dick Haymes and June Haver were a box-office gold mine in 20th Century-Fox's *Irish Eyes Are Smiling* (1944).

Dick Haymes, whose rich baritone made him one of the top singing stars of the 1940s until personal problems removed him from the limelight. Born in Argentina on September 13, 1918, Haymes traveled widely as a youth and received vocal training from his mother, Marguerite, a concert singer. An impressive ballad singer, with impeccable technique, he sang with Harry James, Benny Goodman and Tommy Dorsey's big bands. He enjoyed a period of great popularity at Fox (1944-47) in *Irish Eyes Are Smiling, Diamond Horseshoe, State Fair, Do You Love Me, The Shocking Miss Pilgrim* and *Carnival in Costa Rica.* At Universal, Haymes costarred with Deanna Durbin in *Up in Central Park* and then relegated to a "best-friend" role in *One Touch of Venus* (1948). He had his own radio show, "Everything for the Boys," followed by the Autolite series and "The Lucky Strike Hit Parade"; recorded many hit singles, including "You'll Never Know" and "The More I See You." After many disappointments, Haymes seems to be on a firm path again. He was preparing to open in *4 Guys 4* with Donald O'Connor, Billy Daniels and Gordon MacRae in San Diego, when he took ill. He died March 28, 1980, of lung cancer at Cedars-Sinai Hospital. ☆

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Digitization and post-production completed in the University of Wisconsin-Madison's Department of Communication Arts, with funding from the Columbia University Libraries.

Thank you to the Benner Family, Luci Marzola, and Charlie Keil for their support in sharing this magazine online.

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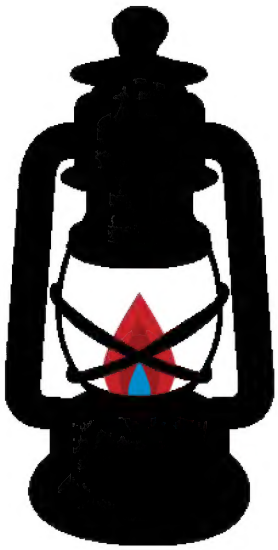

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